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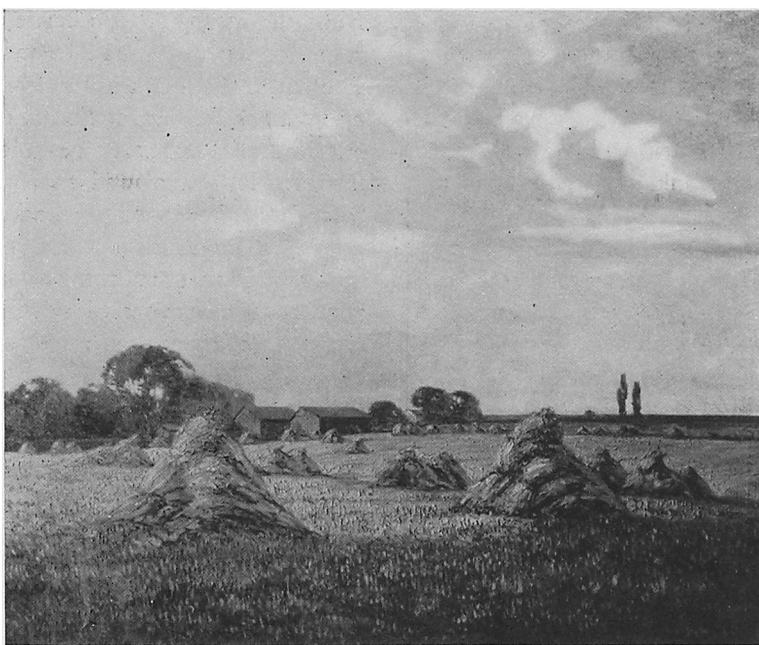
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*THE HYMN TO VICTORY*  
By Frank C. Peyraud

—Hamilton Club Exhibition

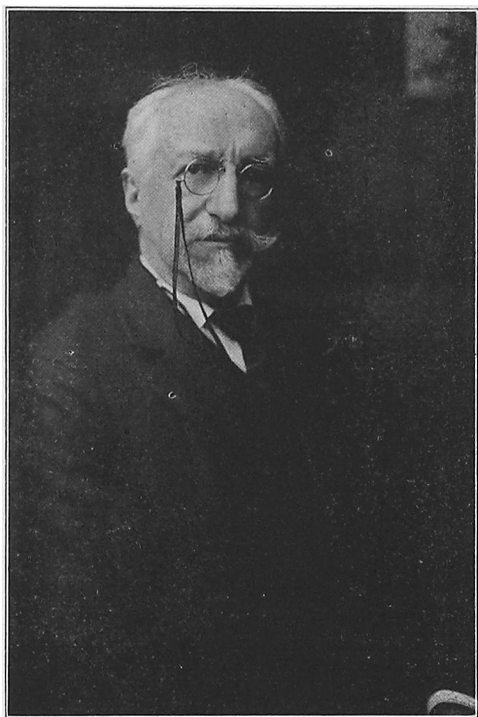
## First Art Exhibition at the Hamilton Club of Chicago

By CARMAN THOMSON

IT WAS rather surprising to the members of the Hamilton Club of Chicago to discover one day that the walls of their club had been adorned with many beautiful examples of American art.

The art world has gained a new champion for the cause. This is extremely interesting to the artists at this time, when most of the world has turned its thoughts to the destructive powers of war. The Hamilton Club of Chicago believes in American art for Americans, and that we have great and good artists to whom the American people should show their appreciation now that we may take the place in the world of art that we deserve, along with the commercial position America has gained.

This is the first large club of the kind to announce its views and back them up with a practical demonstration in the way of an exhibit on a large scale. The opening reception to the artists took place Thursday evening, July 18, 1918. It was a great success and Mr. Foster S. Nims, president of the Hamilton Club, has asked the committee to repeat the "Viewing of the pictures" again before they are taken away. On the second night the Hamilton Club of Chicago will extend an invitation to the other clubs of Chicago to enjoy the pictures with them. Following the displaying of the pictures the entertainment committee will arrange a musical program similar to the one given on the first night. Mr. Edouard Dufresne, of



FRANK C. PEYRAUD

—Hamilton Club Exhibition

Hamilton Club's first exhibit we find the names of some of our best American artists. The collection includes "Fruit—Still Life," by William M. Chase, N. A., owned by A. H. Pearsall; "Harvest Trophies," by Emil Carlson, N. A., owned by W. J. Young; "October Afternoon," by Leonard Octman, N. A., a beautiful autumn scene of the north woods, so peaceful and still that it appeals to all lovers of nature, loaned by Carson Pirie Scott & Co.; "Trout Pool," by Ralph A. Blakelock, N. A., this is an early sketch of the great painter's; "Solitude," by William Keith, N. A., owned by W. T. Cresmer; "Autumn Afternoon," by John Bundy, and "Landscape," by H. M. Kitchell, the property of A. H. Pearsall; Abraham Lincoln, a portrait painted from life, by Jesse Atwood in 1860, and loaned by W. J. Young.

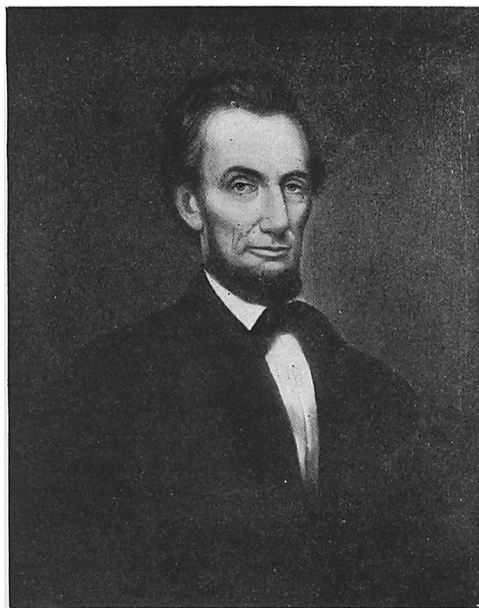
Frank C. Peyraud exhibited sixteen paintings that, like all of his work, are very easy to look at. The subjects are all possible places and painted in a simple way which permits the observer to find himself

the Metropolitan Opera Company of New York, will again favor the visitors with a few selections.

The Hamilton Club has established a very high standard of excellence, in this, their first exhibit, that will add much to the already high standing of the club. Especially will this be true if the other clubs realize the high purpose that is behind the Hamilton Club's efforts. It will mean that thousands of new patrons of art will become interested and many new collections will be begun.

The present exhibit at the Hamilton Club will be followed by others. The next will be a loan exhibit of paintings owned by members of the organization. This promises to be very interesting as there are a number of very prominent collectors in the membership.

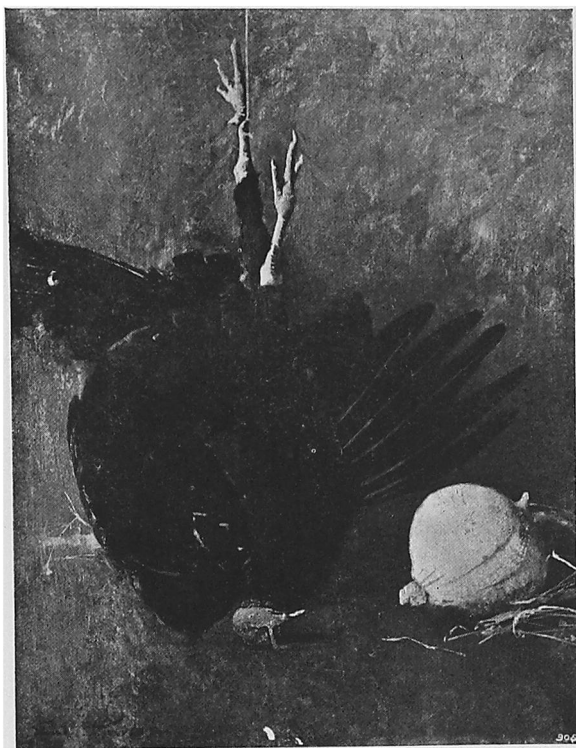
Among the painters represented in the



PORTRAIT OF ABRAHAM LINCOLN

Painted from Life in 1860 by Jesse Atwood

—Lent by W. J. Young for the Hamilton Club Exhibition

**HARVEST TROPHIES***By Emil Carlson, N. A.**—Lent by W. J. Young for the Hamilton Club Exhibition*

wandering around in the scene depicted. Particular mention is made of Mr. Peyraud's "Morning," "Grand Canyon, Arizona," "The Close of a Summer Day," "Our Inland Sea, Lake Michigan," and the large canvas of a beautiful wheat field for which the artist has chosen a very interesting as well as true caption, "The Hymn to Victory."

Pierre Nuyttens displayed some thirty drawings and etchings, including the original war drawings that have brought so much fame to the artist. They were extremely interesting to the members, as they recalled having seen the reproductions of some of them in the various magazines. Nuyttens' other works attracted considerable attention and the members enjoyed hearing both Mr. Nuyttens and Mr. Pey-

raud speak on the motives that inspired the pictures.

Edna Vognild gained many new admirers of her work through the very poetic picture called "Summertime," a small child with a large straw hat seated out in a sunny field—very well painted.

Enoch Vognild exhibited several landscapes painted in the modern broad way. His work was well received by "Brother Hamiltonians."

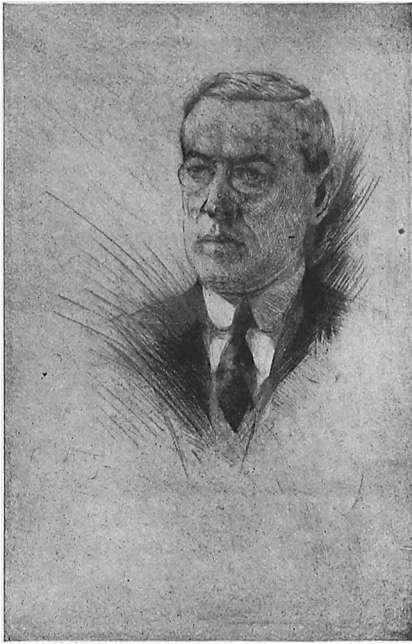
Other entries in this exhibition were "The Get Away," an etching by Armad Wargny, and an etching entitled "Tomorrow," and an outdoor portrait by Frederick Arnold Farrar.

The exhibit was interesting all the way through and everyone expressed the wish that the Hamilton Club of Chicago will continue with the good work it has started.

#### EDITORIAL.

The event reviewed in the preceding pages is one of the most significant which the summer season has seen. It marks the beginning of a new movement that will mean more for art and artists than anything

**JOSEPH PIERRE NUYTTEENS***—Hamilton Club Exhibition*



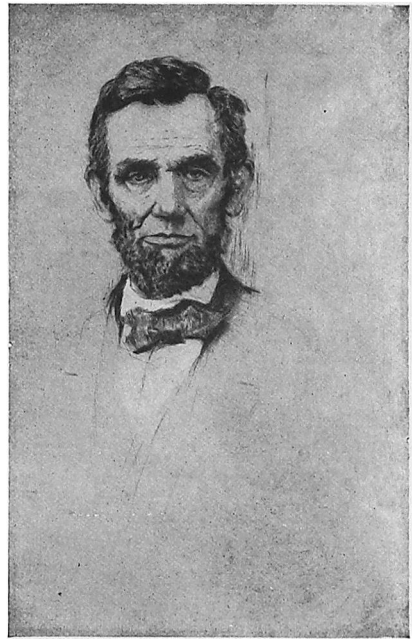
WOODROW WILSON  
Etching by Joseph Pierre Nuytens  
—Hamilton Club Exhibition

for an art display. More good can be gotten out of it here by the spectator and more benefit will ultimately result to artists as their pictures will be seen more thoroughly, by more possible art patrons, than they could be in any other environment. It is true that such an effort was made to encourage our local artists, for they include in their number men of really superior endowments and they are not one-tenth as well supported by our rich and cultured classes as they should be.

As an instance, Frank C. Peyraud, the most generous contributor to the Hamilton Club show, while successful in this career and ranking high in his profession, probably has never before been brought to the notice of many of the club members in so personal a way. His lovely landscapes are among the great delights of every big exhibition at the Art Institute to the discerning and a more fitting choice for a club exhibition could not be found as his pictures are of the most graceful and agreeable kind,

attempted of recent years. The idea of making art exhibitions a regular feature of club life belongs to Mr. Carman Thomson, artist and illustrator, who found ready response and co-operation at the Hamilton Club. Encouraged by the success of the event, this club, through its president, has extended invitations to the various other similar organizations within our gates to open their doors likewise, too, and let in the sunlight of art.

There could indeed be nothing more appropriate, since these clubs are frequented by people of means in hours of ease, the very people who should add the enjoyment of pictures to their lives and at the time when their minds are most open to the pleasant message of art. An art exhibition is best enjoyed in a place where one may go often and tarry long, pausing before one canvas for some time or many times fully to absorb its meaning. Therefore the big, beautiful, luxurious club is the ideal spot



ABRAHAM LINCOLN  
Etching by Joseph Pierre Nuytens  
—Hamilton Club Exhibition

such as should be chosen for the companionship of hours at home.

Mr. Peyraud's art seems, at first sight, very simple, a frank reflection of nature at her best. Analysis reveals in it, however, that ultimate refinement of technique which Whistler had in mind when he pronounced his famous dictum "picture is finished when the means used to bring about the end have disappeared." Peyraud's pictures are, indeed, under this law, finished performances, for we do not think of paint but of nature when we stand before them. They are invariably well composed, but never obviously composed. Their drawing is ever exquisite but not obtrusive, their color beautiful, often brilliant, but never overpowering. No attempt is ever made at novelty or audacities of modernism. They are sincere expressions of the beautiful conceptions of a mind which is concerned with beauty and serenity, at peace with its self and the world, and one with nature and her harmonies. A rare sense of the pictorial which declares itself in the complete balance of elements rather than as an element in itself also characterizes his pictures. This sense of poise and grace never fails to charm even the most uninitiated; it is indeed the factor which accounts for the popularity of many of the world's greatest masterpieces of art. Mr. Peyraud is a versatile painter who does not limit the field of his artistic impulses to one particular locality or type of subject. He paints whatever he finds that is good to paint between the two coasts and he never fails of producing a good picture. He is like the old school of great actors who could interpret and put life into any role as against the modern star around whose individuality plays are written. Individuality with Mr. Peyraud is not a matter of narrow point of view or limitations which are characteristic, but rather of wide observation and technique. A picture from

his brush is therefore not of necessity immediately recognizable as a Peyraud though it is as a work of true art. His showing at the Hamilton Club was distinguished by works that were subtle as "The Close of a Summer Day," and brilliantly decorative themes like "The Grand Canyon, Arizona." It even included a marine which was notable for the transparent liquid quality of its advancing waves and for the life and motion from beneath the waters. Mr. Peyraud is long a resident of Chicago and his splendid endowments should be a matter of pride to his fellow citizens.

Another of our gifted Chicago artists whose works were a feature of this show, is Pierre Nuytens, whose war pictures have given him rational repute. He is a man to whom the line means much and his etchings and drawings are replete with delicacy, dignity and grace. It is of note that the original of his beautiful conceptions of Belgium and France will be presented to the Queen of the Belgians, an honor which came to him unsought. Readers of this magazine will recall a rather extensive review of his work which have appeared in its pages and will look forward to a special article on an exhibition of his etchings and drawing which will appear in the near future.

Mr. Thomson must indeed be given great credit for the ingenuity and logic of his great idea. It is not his only helpful activity, however, for he has been instrumental in bringing about the formation of a Chicago Chapter of the Art Alliance which originated in New York as a means of bringing artists and manufacturers in closer touch. The aim of this body is to replace the competitive spirit with that of deep respect for the art value of manufactured wares, a thing most essential if our products are to win for us the commerce of the world.